# IMAGE

JOURNAL OF PHOTOGRAPHY AND MOTION PICTURES
OF THE GEORGE EASTMAN HOUSE

VOLUME 5 NUMBER 9 NOVEMBER, 1956

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## FROM THE BOTTOM OF THE SEA TO OUTER SPACE

*Two recent announcements show how dramatically photography is keeping pace with our rapidly expanding world. Capt. Jacques-Yves Cousteau, with the collaboration of Dr. Harold Edgerton, has sent a flash camera down some 25,000 feet beneath the sea to bring us photographs of a part of the universe which nobody has ever seen. What scientists will learn from this underwater camera can, at this date, only be surmised. At the other extreme, a high-speed moving picture camera, weighing eight pounds and hardly larger than a typical amateur apparatus, has been built which will withstand acceleration and deceleration 100 times normal. Mounted in guided missiles, the cameras will record instruments and sound, to bring us information about outer space which has up to now been merely conjectural.*

**EDITORIAL**

*From its discovery, scientists have recognized photography's value as a research tool. Astronomers were quick to realize that by photography they could record the invisible, for the photograph remembers in a cumulative way, and the weak light of heavenly bodies will build up a strong image on a photographic plate. The ability of "light sensitive" emulsion to record invisible rays of the spectrum has led to the enormously important field of radiology. And just within the past few years photography is helping us to study the behavior of the atom, by giving us exact records of the path of nuclear particles.*

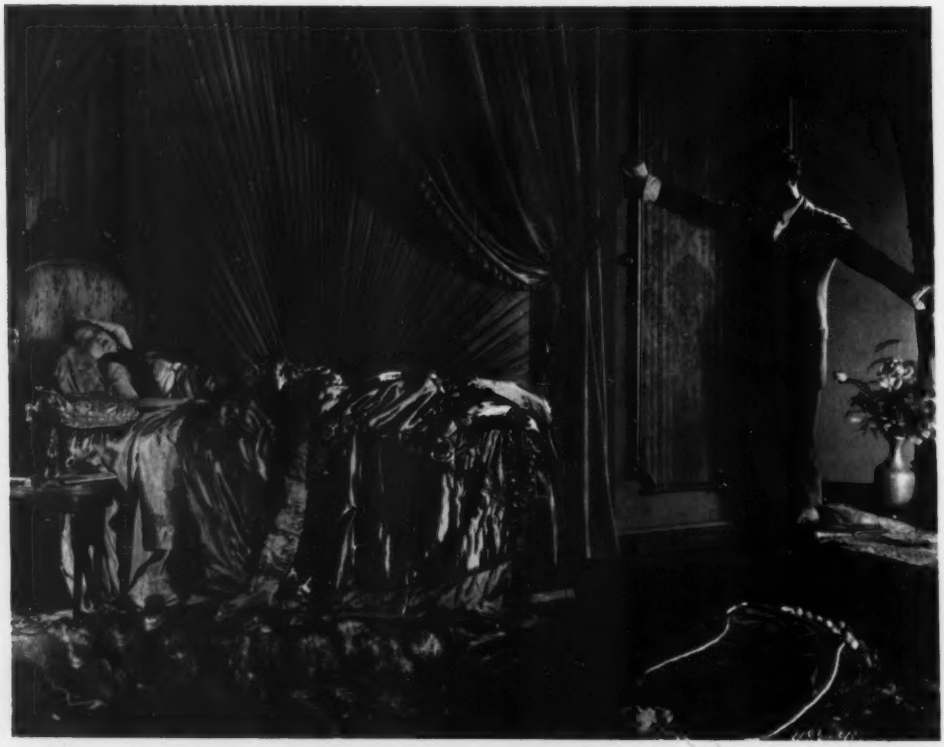
*Thus photography is extending our vision. In this electronic age, other techniques for pushing the boundaries of our vision farther and farther are rivalling photography. But to the scientist extension of vision, however valuable, alone is not enough. He must have concrete records, which he can measure and integrate with other data. This function photography can do in an unrivalled manner.*

BEAUMONT NEWHALL

# CECIL B. DE MILLE

## The Greatest S

*NOTES ON THE CAREER OF CECIL B. DE MILLE*



# Showman on Earth

*by James Card*

CECIL B. DE MILLE IS OBSERVING his seventy-fifth year with the completion and release of his seventieth and most prodigious work: *The Ten Commandments*—second edition.

It is difficult to write of the career of Mr. De Mille for the English language has been bankrupted systematically of all superlatives over the years in selling Mr. De Mille's own pictures. Now, with the biggest and most expensive (Paramount will officially admit to $14 millions) picture of all time unleashed, De Mille has achieved absolutely legendary status in his own lifetime.

Last year his colleagues – actors, actresses, cameramen, and fellow directors – chose him almost unanimously as the greatest of living directors in the George Eastman House Festival of Film Artists. Other honors have been soaring toward Mr. De Mille of late like flocks of wild geese returning to their favorite feeding ground. There is no question but that in the minds of every individual in the motion picture industry, Cecil B. De Mille towers alone, unchallenged and unchallengeable in his eminence.

His achievement of such stature is one of the most curious accomplishments in the entire history of art. For with many of the most ambitious –and most successful–pictures of all time numbered among the incredible sixty-nine feature films he had directed, not until his circus film, *The Greatest Show on Earth*, did a De Mille production win the top Academy Award. More than that, few of his earlier movies won unqualified critical approval although most of them more than won their way into enviable box-office records.

Indeed, there is not another director whose work has been so consistently disparaged by writers over what might have been a most discouraging four decades of creative activity.

This kind of treatment would long since have crumpled a lesser man and curdled the confidence of his backers. But the public has voted overwhelmingly for the De Mille movies and left the critics dangling fecklessly with their disapproval.

How can a paradox of such De Milleian proportions be explained? The public and the critics are never so consistently and so vastly far apart where other efforts are concerned.

Perhaps the trouble is that until very recently, writers have made the error of attempting to apply to Mr. De Mille's creations the same measuring rod they use for other films. This is an impossibility – for no usual critical rule is fitting to take the measure of a De Mille production any more than a micrometer is suitable to explore the dimensions of a mammoth. Since 1923, Cecil B. De Mille has not been merely making motion pictures; he has been doing to the cinema – and with infinitely more success – what Max Reinhardt long attempted to do to the theatre with his own heroic assaults culminating in *The Miracle*. De Mille has long ago

***The Ten Commandments*** **(original version, 1923): Leatrice Joy and Rod La Rocque.**

outstripped the wildest dreams of Max Reinhardt and created an enormous audience (estimated at 4 billion) for his kind of eternal-verity variety show that is without parallel in spectacular grandeur since the basic savagery of the Circus Maximus.

Mr. De Mille's path to his own unique milieu has been a fascinating one which reveals as much about Mr. De Mille's shrewd intelligence as it does of the unchanging entertainment hungers of human beings en masse.

His background was primarily of the theatre. Father de Mill [sic] had been a playwright and partner of David Belasco. His mother, after her husband's death, managed a play agency with such successful writers as Mary Roberts Rinehart and Avery Hopwood furnishing highly marketable manuscripts. Meanwhile, Cecil prepared to become an actor. He attended the American Academy of Dramatic Arts, then made his debut in the Garden Theatre, New York. Touring with E. H. Sothern, De Mille acted in some of the plays he was destined later to turn into movies.

Next becoming an author, he took charge of the family agency, the De Mille Play Company, and continued in this active business until the history-making meeting with Jesse Lasky and Samuel Goldwyn in 1912. That meeting resulted in the Jesse L. Lasky Feature Play Company which made as its first feature, the first De Mille motion picture, *The Squaw Man*, released in February of 1914, the first feature length movie to be made in the sunny, dusty little California community called Hollywood.

Mr. De Mille's first celluloid adventure was one to which he returned twice more later in his career – returned somewhat wistfully as to a familiar vantage point during all the time he struggled to find his way.

The first certain ground he observed – after having filmed several plays he knew familiarly –

***The Squaw Man*** **(second version, 1918): Elliott Dexter and Ann Little.**

***The Ten Commandments*** **(original version, 1923).**

was the discovery—for the screen—of the American woman. De Mille suddenly saw her, not as the Belasco heroine of *Rose of the Rancho, Girl of the Golden West, The Warrens of Virginia,* not as the Amazon queen he made of Geraldine Farrar, nor as the sunny-haired, scarcely grown little girl that the whole world loved in Mary Pickford. After his second go at *The Squaw Man* in 1918, De Mille presented, in the person of Gloria Swanson, the new and altogether American woman.

The Swanson woman had something of a D. H. Lawrence heroine about her. But she was a Lawrence character clothed in the extreme height of fashion.

The combination was irresistible to the film-going public. De Mille starred Gloria Swanson in this new incarnation five successive times: *Don't Change Your Husband* (1919), *For Better, For Worse* (1919), *Male and Female* (1919), *Why Change Your Wife?* (1920), *Something to Think About* (1920). The Swanson-De Mille combination was temporarily interrupted by Agnes Ayres' appearance in *Forbidden Fruit* (1921), but resumed with his next, *The Affairs of Anatol* (1921). The foreign flavor of *Anatol* negated the De Mille formula and marked a distinct set-back – even with so imposing a cast as Wallace Reid, Gloria Swanson, Bebe Daniels, William Boyd, and Elinor Glyn herself.

Wisely returning to American material in his next four pictures, De Mille hit a new stride with his *Saturday Night,* a film incidentally, much praised by Pudovkin.

But even in these homey pictures, it was apparent through his lavish framing stories, flash-

backs, and dream sequences, that De Mille was now really out after bigger game than the eternal feminine. He determined to tackle the eternal itself.

*The Ten Commandments* of 1923 was De Mille's first Biblical production. Its astonishing success gave him the exciting sense that he was on the main line. Four years later, *The King of Kings* provided confirmation indeed and perhaps, as well, De Mille's most sincere effort. It may remain his most distinguished achievement. And why not? The Play of Plays, the Story of Stories, and the greatest showman on earth to picture it: *The King of Kings* will run as long as motion pictures are shown.

Mr. De Mille met the "threat" of talkies head-on in characteristic style with *Dynamite*. This he followed with *Madam Satan* and then, in 1931, once more he paused with *The Squaw Man* to see where he was and, if possible, where he was going. The answer was quite plain for he made *The Sign of the Cross* next. In 1934 he produced *Cleopatra* and in 1935, *The Crusades*.

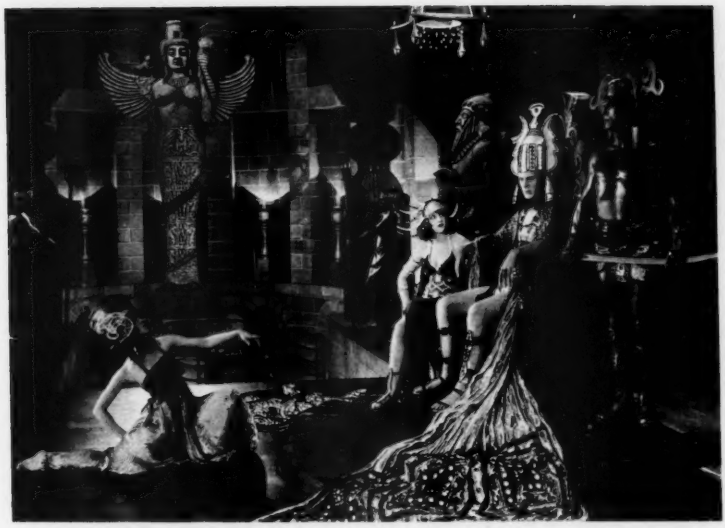
It was clear that the name of Cecil B. De Mille was synonymous with scope, grandeur and visual stimulation on scales just as vast as the entire range of the motion picture medium could be made to encompass.

Cecil B. De Mille ponders a production problem of ***Samson and Delilah*** (1949).

***The Girl of the Golden West*** (1915): Theodore Roberts, House Peters and Mabel Van Buren.

His name stood for a Napoleonic disregard of the impossible. (His crews found water and dug wells in the Egyptian deserts considered utterly barren and frustrating for centuries.) His name was equated with both enormous armies of players and astronomical sums of money. The incomparable team of experts in historic research that he commanded turned his office into a center of priceless source material that puts to shame the collections of many institutions of higher learning.

With the De Mille tradition fixed and established forever, the only goal left for Mr. De Mille was to surpass Cecil B. De Mille. No wonder that he chose one of his own films for his greatest and mightiest test of strength, ability and imagination: *The Ten Comandments* vs. *The Ten Comandments*. Mr. De Mille could not lose. He has long since won immortality in the history of motion pictures.



***Male and Female*** **(1919): The De Mille version of Barrie's whimsical "*The Admirable Crichton*."**

***Why Change Your Wife?*** **(1920): Gloria Swanson and Thomas Meighan.**

# *Ambulatory Galleries*

*by Beaumont Newhall*

No sooner had the daguerreotype process been announced in 1839 than critics complained that the apparatus was so cumbersome that it could not be conveniently carried around. The camera—which measured 12 x 14½ x 20 inches—was only part of what the aspiring photographer had to lug around. There were four more boxes equally large in addition. The Paris newspaper *Charivari* satirically suggested that a mule, to carry these boxes on its back, should be part of the daguerreotypist's paraphernalia. Although ingenious camera makers soon reduced the overall size of the apparatus by making the boxes to fit one inside the other, still it was a problem to find a suitable place to set up a darkroom, even though little was required beyond a relatively obscure corner from which bright light was excluded.

Itinerant portraitists, following the trail of the silhouette man and the "likeness painter," set out in the early forties with this daguerreotype camera to every hamlet and village in the United States. It was a discouraging business. Sarah Holland, a pupil of Albert Sands Southworth, the Boston daguerreotypist and stock dealer, went from Saxonville (near Boston, Mass.) to Manchester, N. H., in the winter of 1846. There she found that someone had already set up a gallery so she headed for Concord. A storm held her up. At Claremont, N. H., she found that there had been no operator for a year. Prospects were good, she wrote Southworth (in a letter now preserved in the George Eastman House Collection), but "on unpacking my things, found my chemicals all frozen. The bottle of bromide . . . burst and made sad work for me . . . I can do nothing until I get more."

Once located in a town, the itinerant had to improvise a studio, for satisfactory portraits could not be taken without controlling the light. A skylight was almost essential, but could hardly be constructed for a temporary stand. Even daguerreotypists who planned permanent galleries found landlords unwilling to risk allowing their premises to be altered. "To *cut into* a building for a skylight was *monstrous*," E. T. Whitney of Rochester, N. Y. recollected. "Finally I succeeded in getting a building erected on the roof of a four-story building with a skylight 12 x 16 feet."

The ideal solution for the itinerant was to have a studio on wheels or a "Traveling Saloon." "There is a chap traveling in Connecticut," wrote the *New York Mirror*, Oct. 31, 1846, "who has fitted up a large double wagon into a sort of saloon, with a daguerreotype apparatus, and is going about like a tin pedlar, calling at houses and taking pictures here and there, as he can find customers." William Shew of Boston, found his car a blessing when he arrived in San Francisco in the hectic days of the Gold Rush. He sent his car around Cape Horn by boat, while he traveled across country by way of the Isthmus of Panama. Fires were frequent in the early history of San Francisco. When flames threatened, all Shew had to do was to drag his studio out of the way of the flames, and set up anew in some vacant lot.

With the introduction of the collodion process invented in England by Frederick Scott Archer in 1851, a darkroom became an essential part of the field photographer's equipment. The glass plates kept so poorly that they had to be exposed minutes after they were made, while they were still wet. Developing, too, was immediate, for if the plate was allowed to dry, the light sensitive silver salts would crystallize and spoil the picture.

In the studio, the photographer naturally had a darkroom immediately accessible. But when he went outdoors to work he had to take along some kind of portable darkroom. Most photog-

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## IN

# DAGUERREOTYPING!

An unprecedented opportunity now offers the people of
and this vicinity, for procuring **Splendid Photographs** at **H. W. FULLER'S**

# DAGUERREAN CAR,

in a new and superb style, unrivalled by any Artist in the country. It is essential that the light, upon which the whole Art depends, should be very large, and of a peculiar construction; and for this reason it is impossible to take first rate pictures by the lights commonly used in country villages. H. W. F. has constructed in this Car a

# LARGE AND POWERFUL LIGHT,

exactly adapted to the business, and now, with the aid of several improvements, most splendid results are obtained producing a beautiful soft tone—more of the colors of Nature—delineating the every feature, to the very life—and throwing into the

# EYES,

## WHICH ARE THE VERY

# SOUL OF A PICTURE.

a life-like brilliancy of expression, completely enchanting—and numbers are being delighted daily at the astonishing perfection to which this art has attained.

In an instant, as it were, upon the shining silver surface is portrayed the laughing countenance of joyous youth in all its freshness. From the veriest child to the most aged, it is equally applicable, as the unerring delineator of life.

Delay not, then, as opportunity presents, to secure one, two, or six of these **Beautiful Photographs,** which, under the trying circumstances of a final separation of friends, no price can purchase.

☞ Mr. F. possesses the art of casting the lights and shadows upon his pictures in such a manner as always to produce the best effect; —and by an arrangement of his own, can produce pictures **very light** or **dark,** with **very heavy contrast in shadows,** or **none at all.**

All pictures finished in the highest perfection of the Art, and taken as well, or better, in cloudy as in fair weather—**singly** or in **groups**—copied from Paintings, Daguerreotypes, Buildings, &c., &c., &c.

The public are invited to call and judge. **PRICES** to suit the times.

**Families** taken at reduced prices.

The Car will be situated at and will be moved to accommodate families when desired.

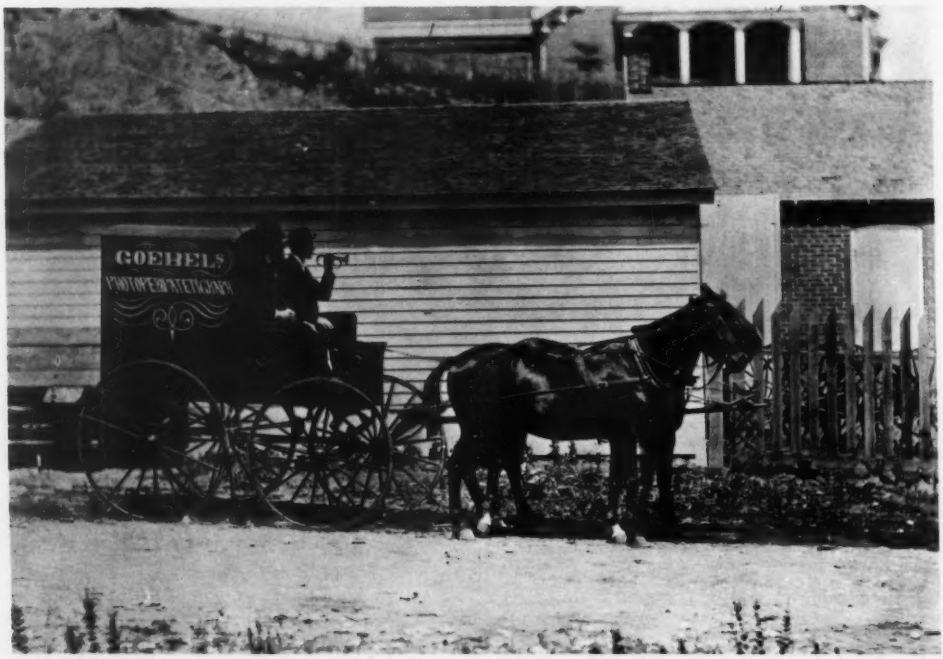
Sample of advertisement; note how the place and date were left blank to be filled in as needed.

raphers pitched a tent, into which they crept to perform the delicate operation of flowing the plate with collodion (with which a soluble halide had been mixed) and then dipping the coated glass in a bath of silver nitrate. For each new camera location, the tent not only had to be set up all over again, but all the paraphernalia had to be transferred as well. "Do you recommend traveling with a tent, chemical chest, plate boxes, tripod, &c., probably weighing several hundredweights, or a carriage fitted up for the purpose?" asked "An Amateur" of the editor of *The Photographic News* in 1872. "For ourselves, we should have little hesitation in declaring for the carriage," the editor answered.

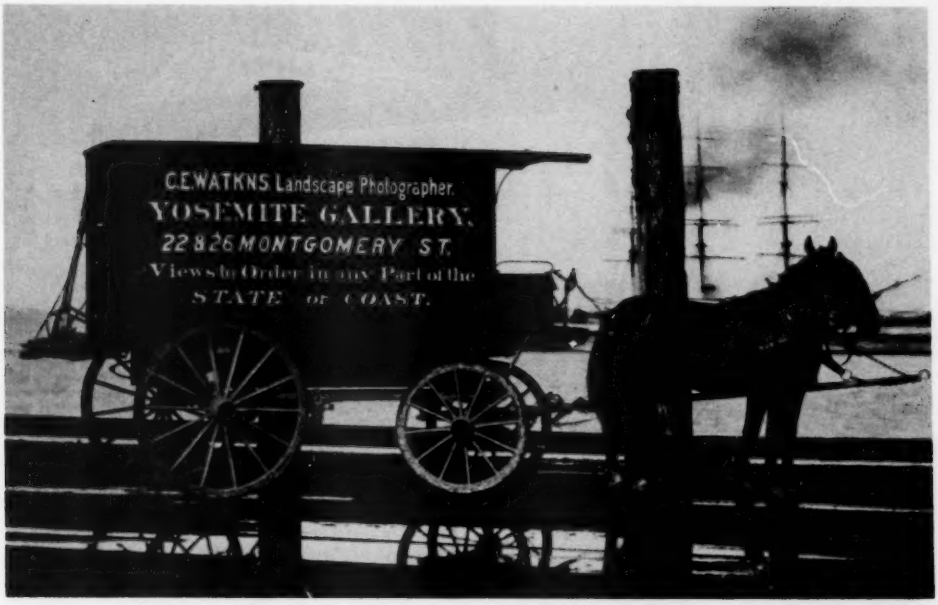
They were made in all styles—wheelbarrows, push carts, horse-drawn wagons, and railroad cars.

For city work, or on short excursions, a push cart like the "Photoperipatetigraph" of R. Goebels, a photographer in St. Charles, Missouri, was perfectly satisfactory. Describing this ingenious movable darkroom, the editor of the *Philadelphia Photographer* warned his readers "Do not look in the dictionary for it, because it is not there." It was, he said, of simple construction, and measured 3 feet wide, 3 feet 10 inches long and 4 feet 3 inches high. "The front end is supplied with a 10 x 12-inch orange-colored glass, which admits all the light necessary. The internal arrangements may be made to suit one's self. Drawers for the instruments; shelves for the bath, pans, &c.; pockets for the bottles; a place for everything and everything in its place, are all required to furnish it. The covering is black oil-cloth, which is a good protection, and keeps out the light. For those who are not too proud to push it around, it will be found an excellent contrivance."

Horse-drawn photographic cars were either simple darkrooms-on-wheels, like the stout covered wagon of Carleton E. Watkins of California, or else they were much more elaborate affairs, reminiscent of the Daguerreotype saloons,




**Goebels PHOTOPERIPATETIGRAPH on a wagon.**
***Reproduced by courtesy of the Missouri Historical Society.***



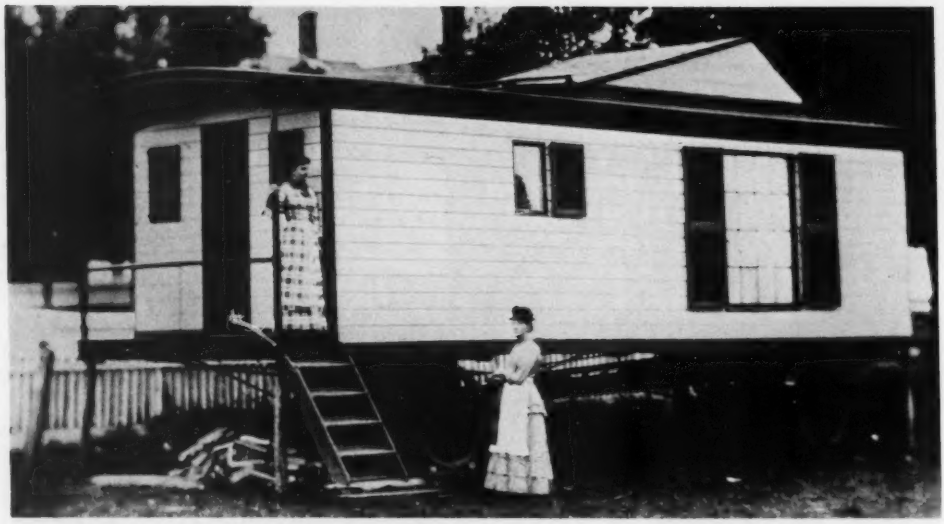

**Horse-drawn darkroom of Carleton E. Watkins (1829-1916), an early California expeditionary photographer. About 1870.**

which combined not only the photographer's laboratory, but also a portrait studio complete with skylight. With such an ambulatory gallery, many a photographer traveled from town to town, reaching customers who could not or would not travel to the big cities to have their pictures taken. A few portraits made in photographic cars are in the George Eastman House collection. They are no better nor worse than the average work made in large top-story establishments in the big cities.

In designing photographic cars, there were many problems. They had to be large enough to work in, and yet small enough to navigate through the streets. A typical car, described in the June, 1871 *Philadelphia Photographer,* measured 22 feet long, 8 feet wide, and 7 feet high at the eaves. The skylight was hinged; when raised it projected another 4½ feet above the roof. The glazed surface was 5½ x 7 feet.

C. N. Stevens, of Prophettstown, Ill., whose car is described, was particularly concerned about wind resistance. "The skylight is three feet from the rear end, and pitches to the side. I think this gives a better light, and the car is not so much in danger from the strong west winds. I had a car blown over and smashed last summer, and that put me on my guard." Inside there was, of course, a darkroom—(3 x 4½ feet)—a workroom (4½ x 5 ft.). The rest of the space was for the studio. Stevens built the car himself: "It took four thousand screws to fasten it together."

The most elaborate of all photographic cars were those built by the railroad companies to enable their photographers to take publicity pictures along the line. William Henry Jackson traveled all around America in a private car which rivalled that of a millionaire. It was fortunate that Theodore M. Ely, Superintendent of Motive Power on the Pennsylvania Railroad was an enthusiastic amateur photographer for the car he built for William Rau, to judge from the description in *The British Journal Photographic Almanac for 1892,* was ideal. It was 46 feet long. "About twenty feet of the car are devoted to the comfort of the operator and his assistant, being arranged with comfortable parlour-chairs and a commodious desk, and is well lighted, the wall being adorned with road schedules and maps



Portrait from S. Swaine's Traveling Photograph and Ferrotype Saloon.

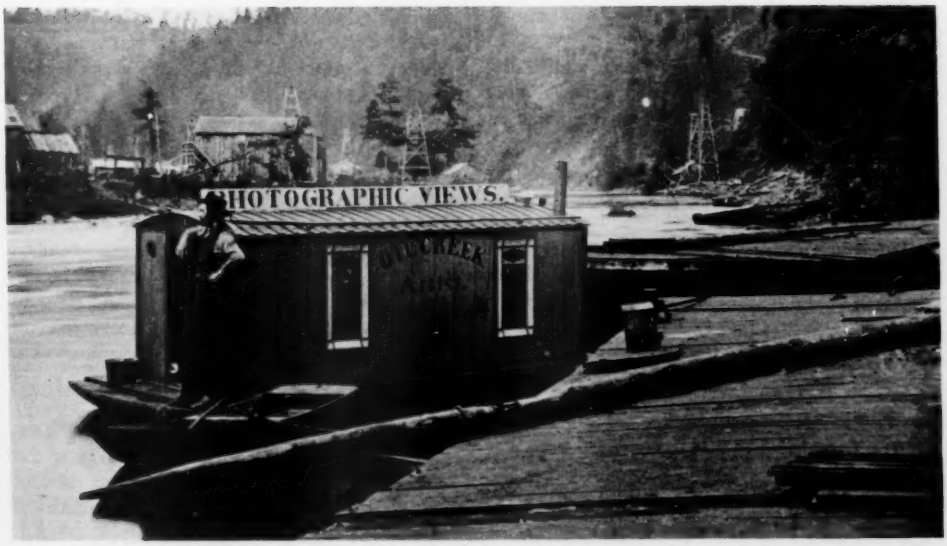
Railroad darkroom of the Union Pacific Railroad. About 1870. *Courtesy of the Union Pacific Railroad.*

. . . Here are two folding plush berths, offering comfort to the photographer at night, and these can be made into sofas during the day.

"In the center of the car the darkroom has a length of about twelve feet, and five feet in width, equipped with ruby and orange windows, negative racks, and all developing facilities, together with a tank holding a 300-gallon water supply."

Of all the transportable photographic studios, the ones which must have been the most comfortable and practical were those that floated. Depending upon the waterways which the photographers frequented, they were flat bottomed scows or miniature steamboats. Floating galleries go back to the daguerreotype days. Looking back over his full life as a photographer John R. Gorgas wrote "Came to Madison [Indiana] in '53, and have been in the business in this place ever since with the exception of three years spent on a floating gallery on the Ohio and Mississippi Rivers (the happiest years of my life) with a handsome boat 65 feet long, well appointed, a good cook, with flute, violin, and guitar, had a jolly time, did not need advertising, and never did any Sunday work."

Portrait by Husted Brothers. On the back of this card, which is reproduced actual size, is that claim "Largest Movable Gallery in America."



# *Anamorphic Lenses*

*by Rudolf Kingslake*

Sir David Brewster (1781-1868) is generally credited with the discovery that a refracting prism when tilted away from the minimum-deviation position has the effect of compressing or stretching an image in one direction while leaving it unchanged in the perpendicular direction. In practice a single prism is never used for this purpose because of its chromatic dispersion and because it deviates the beam through an angle, but by the use of two prisms, preferably achromatized, the latter objections can be removed and a direct-vision anamorphoser can be readily constructed (Fig. 1). The degree of compression can be varied by rotating the prisms in opposite directions through approximately equal angles.

The use of a pair of Brewster prisms as "an instrument or toy" to vary the height or breadth of an image was patented in 1889 (Br. 8409) by John Anderton of Birmingham England. In 1905 W. E. Phillips of Colorado patented (U.S. 818,553) an arrangement by which the prisms could be conveniently mounted in front of a camera lens, with a linkage to ensure that both prisms would rotate through equal angles. Many other patents followed covering mechanical details and also describing means for removing the small residuals of color and distortion exhibited by the pair of simple prisms ordinarily employed.

Prisms are, however, not the only way by which an image compression in one meridian can be obtained. A suitable pair of cylindrical lenses can also be used, which may be either a positive and negative pair with parallel cylindrical axes, combined with an ordinary spherical lens, or a pair of positive lenses with the cylindrical axes perpendicular to each other (Fig. 2). A device of this latter kind was patented as early as 1862 (Brit. 1453) by Leon Farrenc of Paris, and both arrangements were patented in 1898 (Brit. 8512) by Paul Rudolph of Jena. A cylindrical-lens anamorphoser has a fixed compression ratio depending on the powers of the lenses.

Anamorphic compression has found little application in still photography, but it has been very successfully used in motion pictures. The first application to this field was that proposed in 1910 by Ernesto Zollinger of Turin, Italy (U.S. Patent 1,032,172). Zollinger's first claim reads "The art of producing moving pictures, which comprises deforming the picture on the film by reducing one of its dimensions to a fraction thereof and projecting the deformed picture through a deformer to reconstruct the projection to normal proportions." Actually, Zollinger's principal aim in this invention was to save film by compressing the picture vertically to half its normal height and then restoring its size and shape in projection. The French scientist Henri Chrètien patented an identical proposal in 1928 (U.S. 1,829,633 and 4), but with the aim of photographing an object having an exceptionally broad or exceptionally high format onto the normal ¾ x 1-inch film frame. He later (U.S. 1,962,892, Sept. 1929) described an afocal cylindrical attachment lens called the Hypergonar (Fig. 3) by which this could be accomplished. He also proposed using a small lateral compression of the image to make room for a sound track on normal silent film. Samples of Chrètien's lens were made at the time and publicly exhibited in Europe and in this country, but for various reasons the idea aroused no enthusiasm among those working in the motion-picture industry. Indeed, the device was completely forgotten until Twentieth Century-Fox adopted it in 1952 with tremendous success under the name of CinemaScope. More recently Albert Bouwers of the Netherlands has devised a prismatic system (called Vistascope) in which two cylindrical reflecting surfaces are used to perform the roles of the usual two cylindrical lenses.

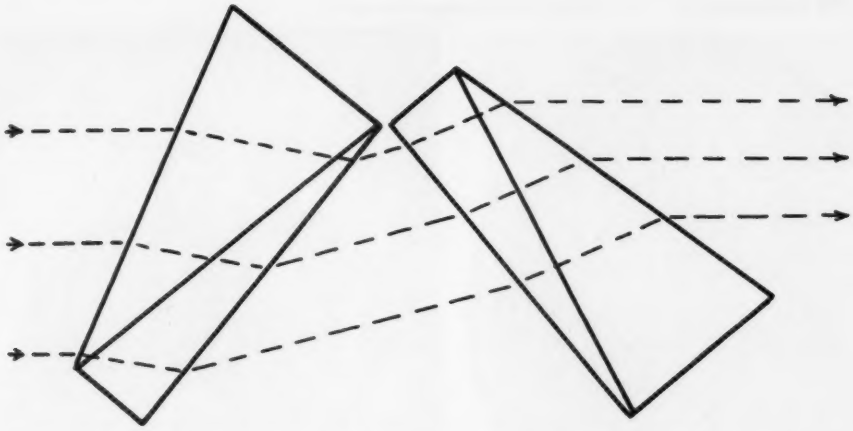


Fig. 1—A pair of achromatized Brewster prisms used to expand a projected image anamorphically.

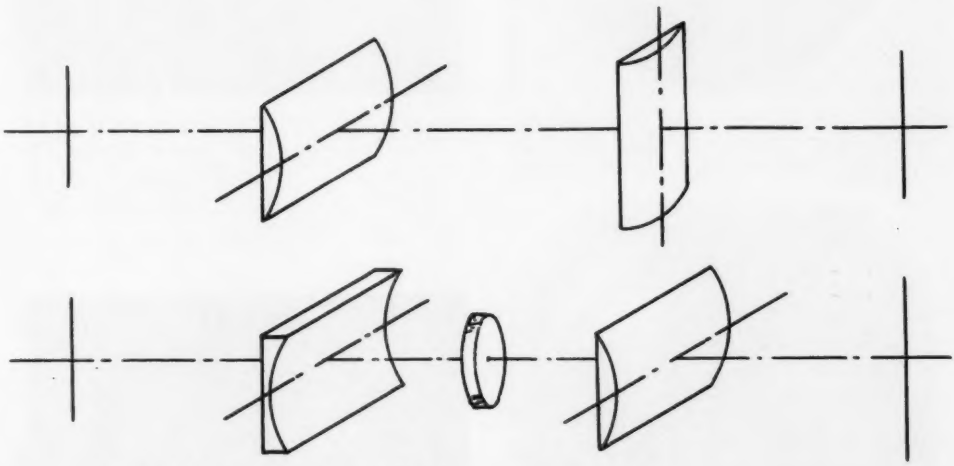


Fig. 2—Two arrangements of cylindrical-lens anamorphosers.

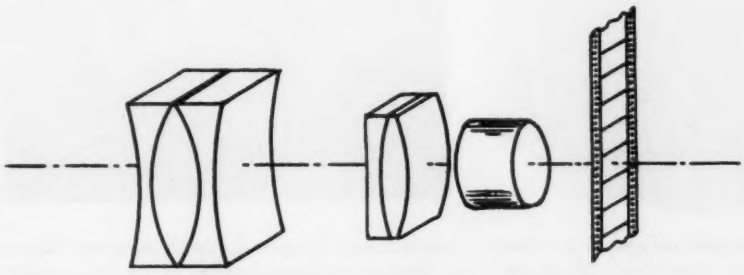


Fig. 3—The "Hypergonar" lens (from Chrètien's patent).

MUSICIAN AND SEATED LADY. Daguerreotype, 9.2 x 6.6cm. Scratched on plate, lower left, "Legendre/1853." Cromer coll. (Neg. 3166.)

THE CHARTRON BROTHERS. Daguerreotype, 9.5 x 7.2cm. Printed on mat: "Vaillat Opticien Palais Royal 43." Scratched on plate, at bottom: "Chartron Frerès/le 13 Janvier 1847." Cromer coll. (Neg. 3168.)

ELDERLY WOMAN. Daguerreotype, 9 x 6.8cm. Printed on mat: "Vaillat Palais Royal 43." About 1850. Cromer coll. (Neg. 3167.)

YOUNG BOY. Daguerreotype, diameter 6.3cm. Maker not known. About 1855. Cromer coll. (Neg. 3170.)

CLOCKMAKER. Daguerreotype, 9.4 x 8.5cm. On back of frame, printed card of Godquin, 10, rue Percée St. André, Paris offering "Daguerreotype portraits on plates and on paper, black or colored" taken in his glazed gallery, heated in winter. About 1855. Cromer coll. (Neg. 3169.)

MAN SEATED AT DESK. Daguerreotype, 6.2 x 4.8 cm. Maker not known; probably an amateur. About 1850. Cromer coll. (Neg. 3172.)

FAMILY GROUP ON STEPS. Daguerreotype, 6.9 x 9.1cm. Maker not known; probably an amateur. About 1850. Cromer coll. (Neg. 3171.)

CLERGYMAN READING. Daguerreotype, 9.2 x 7.3 cm. Maker not known. About 1850. Cromer coll. (Neg. 3174.)

**PABLO PICASSO by Man Ray, 1933.**

*These two photographs, made about ninety years apart, are presented side by side for comparison. Comparison is reasonably fair because of the many similarities between the two. David Octavius Hill of the Hill & Adamson team was publicly acknowledged to be an artist; Man Ray is likewise so considered. Hill used both painting and photography; Ray still does. The subjects of both photographs are well-known artists: Pablo Picasso to an international audience in the present, Thomas Duncan in Scotland and England a century ago.*

*The chief difference that hinders comparison is in the qualities imparted by the two processes. The paper negatives that Hill & Adamson used give a very different quality than the transparent negatives that Man Ray has at his command. Looking past the differences however, one can find the photographers. One can sense something of Hill and something*

THOMAS DUNCAN by Hill & Adamson, about 1845.

*of Ray by observing how each employs the hands of his subject. Hill, famous for his handling of them, always shows that there is some kind of distance between head and hand, that thought must travel to make the hand its tool. Man Ray shows that for Picasso, at least, head and hand are one.*

*Among art critics the portraits of Hill & Adamson are frequently claimed to be the finest in photography; the portraits of men by Julia Margaret Cameron second, no thirds are offered. The portraits of painters done by Alfred Stieglitz at the beginning of the present century might be cited for comparison; or the much more widely known portrait by Edward Steichen of the elder Morgan done in 1903 to indicate that superb portraiture has never really been dropped in photography. Such examples show Man Ray continues a tradition of powerful portraiture.*

## BOOK AND ARTICLE REVIEWS

**L. J. M. DAGUERRE by Helmut and Allison Gernsheim. Cleveland and New York, World Publishing Co., 1956. 216 pp., 123 illust. $7.50.**

Louis Jacques Mandé Daguerre is called the "World's First Photographer" by the Gernsheims. And in the light of this claim, their account of his life is thorough: boyhood, talent and training as an artist, his apprenticeship to an architect, his designs for stage sets, his famous Diorama; his part in the invention of photography; his retirement at Bry; the funeral service at which Etienne Carjat read a poem, "L'Art du Pauvre." In this poem, Carjat, caricaturist, portrait photographer and one-time editor of *Le Boulevard,* "praised Daguerre's art above that of Phidias, Apelles, Raphael, da Vinci, Reubens and Rembrandt, because for the first time in history it permitted the poor to have family portraits, too."

The authors relate in considerable detail all the important aspects of art that Daguerre touched on in his life. Consequently there is an evaluation of Daguerre's contribution to stage set design (the eyewitness accounts which are quoted at length indicate that he produced some magnificent ones); there is what amounts to a history of the Diorama, both in France and England; the invention of photography is covered at far greater length than appears in the Gernsheim *History of Photography;* and it is followed by a history of the Daguerreotype in France, England, America and the German speaking countries. Since the Daguerreotype was as short-lived as it was widespread and popular, the book is logically as much a history of the process as it is of the man.

In their *History of Photography* the Gernsheims gave the place of "world's first photographer" to Nicéphore Niépce; "Though to Niépce goes the credit for having been the world's first photographer, and of having invented the earliest photo-engraving process, it was left to his partner Daguerre to make photography practicable as distinct from possible." (Page 48.) In the present biography (page 105) they say, "in the authors' opinion Nicéphore Niépce is the discoverer of photography (1826) and Daguerre the inventor of the first practical process (1837)." In arriving at this more recent conclusion they include a full account of the partnership of Daguerre with both Nicéphore and later his son Isidore; including documents, participation, acrimony and recriminations. The account is so full that if the reader wishes he can draw his own conclusions.

Daguerre died in 1851; and in that twelve-year span between the time of the French Government's public announcement of his process, August 19th, 1839 and his death, the daguerreotype had almost run its course. Its unique images had gained great favor, flourished and started to be replaced by the wet plate process, introduced by Frederick Scott Archer, which allowed many reproductions from a single negative. (In America daguerreotypes remained in favor for another ten years or so.) The Gernsheims have been careful to include as many firsts as possible in unfolding the history of this brief but brilliant period. And it is revealing to discover how inventive the people were and how many forerunners were produced. Many of the inventions, as the Gernsheims point out, were far ahead of their time. For example the miniature camera that a professor of mathematics in Munich, Carl August von Steinheil, produced in December of 1839. This 8mm x 11 mm daguerreotype plate could not be successful because enlarging was not practical for thirty years or more. The Swiss painter and copperplate engraver, Johann Baptist Isenring has a whole list of firsts to his credit: the first to retouch, the first to color, both of these in an attempt to make the daguerreotype a medium for portraiture (which until methods of speeding up exposures by bromine and chlorine fumes in 1841, remained too slow). He is also credited with being the first to hold a photographic exhibition; this was in 1840. The catalogue (not a first as Gernsheim says) listed 39 portraits, plus landscapes and architectural studies. Last but not least he devised "the earliest photographic carriage we know of, fitted up as living and sleeping quarters as well as studio and darkroom." This was in 1842.

This reviewer has occasionally wondered when the command "look at the birdie" started. The Gernsheims trace it to Marc-Antoine Gaudin, at one time a partner in the Lerebours opti-

cal firm in France. He had gone into portraiture and found that children posed a psychological problem as well as a photographic one. Being one of the first to try photographing children he invented the phrase "Now look in the box and watch the dicky-bird!" And when was a word invented to make a person look like they were smiling? Another Frenchman, Antoin Francois Jean Claudet, who practiced the daguerreotype process in London under license from Daguerre seems to be the first to suggest such a word to his lady clients. In those days they were instructed to say "prunes." Well, those were the days when the rosebud mouth was in fashion – 1846. The authors also report a curious reaction to photographs, one that seems next to incredible. A Frenchman by the name of Cyrus Macaire sought his fortune in the American South as an itinerant daguerreotypist. "Owing to underexposure his portraits often turned out black and were refused by the sitter. Undaunted, Macaire passed them off to the slaves, who recognized themselves without hesitation in the portraits of their masters." These samples will illustrate the kind of information that the Gernsheims consider to have a bearing, however small, on the more important information to which they devote most of their space and time.

The book is well illustrated and the 116 halftone reproductions include a generous sampling of the history of daguerreotypes. Perhaps it is the best cross section to date. The authors draw special attention to one man, a German, who is new to most of us. This would hardly be worth mentioning in a book full of names that have long been forgotten; but in the opinion of the authors the portraits of Carl Ferdinand Stelzner are equal to those of the Scotch team Hill and Adamson. This is high praise indeed, since the Gernsheims have said more than once that the portraits by the two Scotchmen are the greatest in photography. Stelzner is better known, until now, for his daguerreotype of the Hamburg fire of 1842. (This is the sole survivor of several such daguerreotypes made by him and his partner Hermann Biow.) Stelzner was a miniature portrait painter and his talent and accomplishment in this field is said to be visible in his daguerreotypes. Since the Gernsheims elevate this man so high, this reviewer wishes that more than six Stelzner portraits were reproduced, as well as some examples of his painted portraits.

Among the Appendices, of which there are fifteen, one of them lists the Diorama shows that Daguerre produced in Paris, another is a bibliography of Daguerre Manuals compiled by the curator of George Eastman House, and one is on the care and cleaning of Daguerreotypes. Unfortunately, he did not have at the time the book went to press the Van Ravenswaay formula (published in the September, 1956 issue of *Image*) for cleaning these delicate images.

This biography of Daguerre and history of the daguerreotype is likely to be definitive for a long time to come.

MINOR WHITE

**FILM RECORDS MANAGEMENT by Hermine M. Baumhofer. *American Archivist* (1956), 235-248.**

An account of the adoption of archival concepts and handling of film records at the United States Air Force Motion Picture Film Depository at Wright-Patterson Air Force Base. This paper is a revision of a lecture delivered before American University's First Institute on the Preservation and Administration of Archives: Advanced, 14 July 1955.

## AVAILABLE LENSES

A correspondent in Iowa says he has a ¼ size Voightlander lens, so quick that he can make a picture of a child between hiccoughs and has done so. He wants to sell the lens.

"Editor's Table"
*Philadelphia Photographer*, May, 1869

## CORRECTIONS

The daguerreotype of President Jackson published on the cover of the June issue of IMAGE has been reproduced in a catalogue of a daguerreotype exhibit assembled by Therese Bonney in 1932.

The daguerreotype published on page 159, Vol. 5, is an American daguerreotype, maker unknown.

# GEORGE EASTMAN HOUSE ASSOCIATES CALENDAR

## Exhibitions in the Dryden Gallery

**November 9-December 10**

*ARTHUR ROTHSTEIN—one man exhibition*

A retrospective exhibit of the work of a photographer of the Farm Security Administration —now a picture editor for LOOK magazine.

## Travelogues—Dryden Theatre

**November 5**

*WORLD TOUR* by Donald McMaster

**December 3**

*TRAVELS OF A MAGAZINE PHOTOGRAPHER*
by Margaret Bourke-White

## Exhibitions in the Study Room

**November**
Robert Hollingsworth

**December**
Van Deren Coke

## Seminar Program—Dryden Theatre Motion Pictures

**October 26**

*WINTERSET*
A revival of the memorable film with Margo and Burgess Meredith.

**November 30**

*DOROTHY VERNON OF HADDON HALL*
A Mary Pickford favorite—silent.

**December 14**

*POIL DE CAROTT* with Harry Baur
In French, English titles.

THE DRYDEN THEATER OF THE GEORGE EASTMAN HOUSE